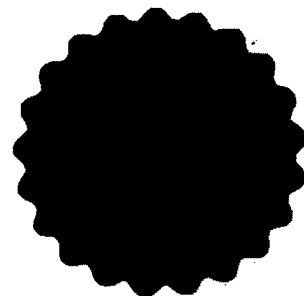


VISIT...

LANZAROTE
Caliente.COM

JAMEY AEBERSOLD'S

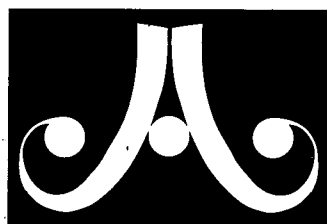
JAZZ



EAR TRAINING



Guide Book & 2 CD Set



Jamey Aebersold Ear Training Course

CONTENTS

ANSWERS	
Concert Key,	pages 2-7
Bb Instruments,	pages 8-13
Eb Instruments,	pages 14-19

CD #1

Track No.	Exercise Number
1 & 2	1. Chromatic Scale Exercises
3 & 4	2. Major and Minor 2nd Intervals
5 & 6	3. Major and Minor 3rd Intervals
7 & 8	4. Perfect 4ths, Augmented 4ths and Perfect 5th Intervals
9 & 10	5. Major and Minor 6th Intervals
11 & 12	6. Minor and Major 7ths and the Octave
13 & 14	7. Chord Qualities and Arpeggios
15 & 16	8. Short Musical Phrases
17 & 18	9. Major Triads, Root Position
19 & 20	10. Minor Triads, Root Position
21 & 22	11. Major and Minor Triads-Mixed-3 Bars Each
23 & 24	12. Major and Minor Triads-Mixed-1 Bar Each
25 & 26	13. Major and Minor 7th and 9th Chords-Modern Voicings-4 Bars Each

CD #2

1 & 2	14. Major 7th Chords-Root Position-Random Root Movement
3 & 4	15. Minor 7th Chords-Root Position-Random Root Movement
5 & 6	16. Dominant 7th Chords-Root Position-Random Root Movement
7 & 8	17. Mixed Major 7th, Minor 7th and Dominant 7th-Random Root Movement-2 Bars Each
9 & 10	18. Mixed Major 7th, Minor 7th and Dominant 7th-Variied Voicings-2 Bars Each
11 & 12	19. Walking Bass Line-Major, Minor, Dominant-4 Bars Each
13 & 14	20. Major to Minor or Vice Versa-2 Bars Each
15 & 16	21. Half-diminished 7th Chords-2 Bars Each
17 & 18	22. Diminished 7th Chords-4 Bars Each (Dim. Scale beginning with a whole-step)
19 & 20	23. V7b9 resolving up a Perfect 4th to Tonic-Chord of resolution. May be Major or Minor
21 & 22	24. Whole Tone Chords and Scales over Dominant 7th Chords which resolve to Tonic (either Major or Minor)
23 & 24	25. II/V7/I/I
25 & 26	26. Random Qualities-2 Bars Each-Final Exercise

Become familiar with the Chromatic Scale first. Memorize the sound of half and whole steps. Exercises on these recorded tracks should be played over and over until you achieve a measure of success in quickly identifying the sounds that are played. I encourage you to sing along with Exercise No. 7. Again, memorize the SOUND and get so you can instantly identify the quality/sonority (Major, Minor, Dominant Seventh, etc. . .).

I have given answers to all exercises except No. 1 and No. 8. Use the answer sheets to determine how close you are in your educated guesses. Write your guesses on a piece of paper and then compare them to the answer sheet. Don't use the answers as a crutch. Your inner ear has the ability to figure out the answers but it may take repeated listenings. Many of the exercises may be treated as play-a-long background tracks., particularly exercise numbers 13, 18 and 19 through 26. After you've sung or played with them by ear, repeat the track, only this time look at the answers as you play. The answers are listed for All instruments: Concert Key, pages 2-7, Bb Instruments, pages 8-13, and Eb Instruments, pages 14-19.

Exercises 2 through 7 are numbered on each side of the page and should be useful in classroom dictation situations. I highly recommend David Baker's five Ear Training book/cassette series.

© & © 1989 Jamey Aebersold Jazz, Inc., 1211 Aebersold Drive, New Albany, IN 47150

All rights reserved. International copyright secured

www.jazzbooks.com

INTRODUCTION

I urge you to **TAKE YOUR TIME** when working with these two ear training CDs. You are smarter than you think you are when it comes to recognizing intervals, chords, etc. You just don't know how to label them yet. You already hear a lot but you just don't know what it is that you're hearing. Be **patient** with yourself. I started out in music knowing nothing. If you read about Charlie Parker and other famous musicians, you'll find they started out knowing nothing, too. It's okay to learn. It sure beats not learning!

Using a small, round **Kratt Pitch Pipe** (C to C) will help you to work on intervals and chord recognition while you're walking, driving, lying in bed, etc. When I was in college, I carried the pitch pipe in my car. Everytime I turned the radio on I would guess the key the song was in and then check it with my pitch pipe. Or, I'd hear a phrase I liked and use the pitch pipe to find the various intervals. I worked on this for three or four years and my ears became comfortable with intervals. I was amazed how the process had gradually made me a much better musician and listener. Transcribing solos became much easier. Listening to all forms of music became more enjoyable. I felt like I was no longer in the dark. I had come into the light and that was the result of using my mind-my inner musical mind. It didn't hurt, either.

Training the ear to hear individual pitches, intervals, chords, and harmony is important to the basic development of jazz musicianship. Since the jazz player has to instantly react to the harmony while playing his or her instrument, it's extremely helpful to be able to know what intervals and chords or alterations are being sounded.

This ear training course, when used with discipline, will enable you to hear and identify sounds better on a daily basis. I strongly encourage you to sing out loud, to yourself, or sing mentally. While doing so, pay close attention to the intervals you are singing. Make a habit of constantly trying to identify everything you sing or that you hear others play on records, radio, tv, cassette, CDs, etc. Get close to the harmony that surrounds us all day long.

I feel it's necessary to be able to hear the chromatic scale and the smaller intervals, such as half steps (which are called minor 2nds), major 2nds (called whole steps), minor 3rds, and major 3rds. **Scales** are built primarily of major and minor 2nds. **Chords** primarily use major and minor 3rds. The chromatic scale is built entirely of half steps called minor 2nds. The CDs begin with the chromatic scale. I call this scale the *musical alphabet*. I suggest

singing this scale until you can go up and down, starting and ending on C, **in tune**. Carrying a small, round, Kratt pitch pipe will help you to practice interval recognition while on the go. Use it to help yourself check the various exercises presented on these CDs.

This course is best used with a CD player that has review and cue. This feature allows you to immediately re-hear a section of the exercise. It's a marvelous feature for transcribing solos, too. Some CD players have pitch control (certain Denon models) and this can be helpful in speeding up or slowing down a particular exercise. If your CD player has the **AB Repeat** feature, you'll be able to hear any section you choose, long or short, over and over.

The object of this ear training course is to learn to identify everything you hear in terms of **intervals, chord quality, root progression, or scale quality**. 'Quality' refers to the type scale or chord being sounded. Qualities include major, minor, dominant, diminished, augmented, and half-diminished. There are more, but they are permutations of these basic qualities.

In order to begin identifying the intervals presented on these CDs, you should sing the pitches right after I play them on the piano. Then figure out the distance between notes and label the interval. An interval chart is enclosed with this course. You may also wish to match the pitches on a piano, or your instrument, or the pitch pipe.

When you begin the section dealing with triads and other chords you'll want to concentrate on hearing the bass tone called the root or tonic. Once you have this tone firmly in your mind, it's easy to find the 3rd and the 5th to the chord. I haven't found anyone who can't find the 3rd or the 5th or the 7th after having **first** found the root or the tonic.

As humans, we are built with this ability to discern between different chord and scale qualities. It just takes some concentration and practice to make it more automatic. Keep in mind the root and 3rd are **very** important because they tell us what type or quality scale or chord you're dealing with. Once you can instantly identify the root and the 3rd, you'll find your **inner ear** will remember it, and **this** is what will be valuable when you begin improvising. After you can identify the root, the two most important notes are the third and the seventh.

With practice, you'll be able to identify quickly major, minor, dominant 7th, half-diminished, whole tone, and diminished qualities just like you quickly recognize a friend's voice over the telephone. Scale and chord qualities are your friends, and the sooner you get acquainted, the sooner they will begin helping you better understand, enjoy, and **MAKE** music.



*EXERCISES #2 THRU #7

Ex. #2	Ex. #3	Ex. #4	Ex. #5	Ex. #6	Ex. #7
2nd's	3rd's	P4, +4 & P5	6th's	7th's & 8va	Chord/Scale Qualities
1. M	-	P5	-	-	C ^Δ 1.
2. -	M	P4	M	M	C7 2.
3. M	-	P5	M	8	C - 3.
4. M	M	+4	-	8	CØ 4.
5. M	-	P4	-	M	Ab7 5.
6. -	-	P4	M	M	D - 6.
7. -	M	+4	-	M	GØ 7.
8. M	M	P5	-	-	Ab - 8.
9. M	M	+4	-	-	D - 9.
10. M	-	P5	-	M	AØ 10.
11. -	-	+4	-	M	C ^Δ 11.
12. -	-	+4	-	8	FØ 12.
13. -	-	P5	M	8	A ^Δ 13.
14. M	M	+4	M	M	E7 14.
15. M	M	P5	M	-	BbØ 15.
16. M	-	+4	-	8	CØ 16.
17. M	M	P4	M	M	G7 17.
18. -	-	P4	-	-	EbØ 18.
19. M	M	P4	-	8	A ^Δ 19.
20. -	-	+4	-	-	AØ 20.
21. M	M	P4	-	-	F# ^Δ 21.
22. -	M	P5	-	-	CØ 22.
23. -	M	+4	-	-	B ^Δ 23.
24. M	-	P5	-	-	C7 24.
25. -	-	+4	M	M	F - (9) 25.
26. M	M	P4	M	M	F# ^Δ (9) 26.
27. M	-	P5	-	8	AØ(9) 27.
28. -	M	+4	M	M	E - 7 ⁽⁹⁾ ₁₁ 28.
29. -	-	+4	-	8	F#Ø(9) 29.
30. M	M	P5	M	8	Bb - 7 ⁽⁹⁾ ₁₁ 30.
31. M	-	+4	M	M	G ^Δ (9) 31.
32. M	-	+4	-	M	A - 7 ⁽⁹⁾ 32.
33. -	-	+4	M	8	33.
34. -	M	P4	-	8	34.
35. M	M	P5	M	M	35.
36. -	-	+4	M	M	36.
37. M	-	P4	M	M	37.
38. M	-	P4	M	M	38.
39. -	-	P5	-	-	39.
40. M	M	P4	M	-	40.
41. M	-	P5	-	8	41.
42. -	M	-	-	-	42.
43. -	M	-	-	-	43.
44. M	-	-	-	8	44.
45. -	-	-	-	-	45.
46. -	-	-	-	M	46.
47. -	M	-	-	8	47.
48. -	-	-	-	-	48.

*Legend: M = Major 8 = Octave Ø = Half-dim. + = Raise 1/2 Step b = Lower 1/2 Step
 - = Minor Δ = Major 7th 7 = Dom. 7th P = Perfect R.H. = Right Hand L.H. = Left Hand

Ex. #8

The answers for this exercise are **not** given. Use the INTERVAL CHART on the last page as an aid. Each melodic phrase is played **twice**. Use your **review button** to help identify each phrase.

**Ex. #9****Major Triads – Root Position – 1 Bar Each**

4 || Db | B | F | Bb | F# | B | F | D | Bb | Ab | B |
 | E | B | C | A | D | F# | Bb | Ab | C | F | D |
 | G | G | Db | A | F# | E | A | Db | E | Ab ||

Ex. #10**Minor Triads – Root Position – 1 Bar Each**

4 || C#- | B- | F- | F#- | C- | Ab- | Bb- | D- | A- |
 | Eb- | F#- | B- | D- | Ab- | A- | F- | E- | A- |
 | C- | F- | D- | C- | Ab- | B- | Eb- | G- ||

Ex. #11**Major and Minor Triads – Mixed – 3 Bars Each**

4 || F- | D- | F- | Db- | A- | C- | Ab | F | E- | Db | F- | D | A- | C- | Eb- | F#- |
 4 || 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
 | Db | F- | B- | Bb | Db | E- | A- | B | Bb- | E | F- | Db | A- | F# | B- ||
 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

Ex. #12**Major and Minor Triads – Mixed – 1 Bar Each**

4 || C- | Db | E | Eb | A- | F- | E | Db | B | G | E- | Db- | Eb | F# | E | F- | D- | Bb | E- |
 4 || Db- | F#- | A- | B- | A- | C- | F | A | E | Db | Db- | E- | E | F- | Bb- | Eb | Ab | Db |
 | F#- | B- | D- | F- | D- | Bb | Db | Bb | E | F- | G- | F- | Bb | Eb | A | Db | F# | A | C- ||

**Ex. #13****Major and Minor 7th and 9th – Modern Voicings – 4 Bars Each**

4 || G - | E - | Db^Δ | F^Δ | E - | Eb^Δ | A^Δ | Bb^Δ | A - | F - | E - | Db^Δ | F - | F#^Δ |

4 || G - | Eb - | D^Δ | Db - | C - | F# - | E - | F^Δ | C^Δ | B - | Bb - | A^Δ | Ab - | F# - |

E^Δ | Db^Δ | C - | Eb - | D - | G - | Ab - | Db - | F - | Eb^Δ | F#^Δ | F^Δ ||

Ex. #14**Major 7th – Random Major 7th Chords – Root Position - 2 Bars Each**

4 || Ab^Δ | Db^Δ | G^Δ | C^Δ | F#^Δ | G^Δ | B^Δ | Ab^Δ | Eb^Δ | D^Δ | C^Δ | E^Δ | F#^Δ | Db^Δ |

A^Δ | F#^Δ | C^Δ | F^Δ | A^Δ | D^Δ | G^Δ | Ab^Δ | E^Δ | C^Δ | D^Δ | B^Δ | F#^Δ ||

Ex. #15**Random Minor 7th Chords – Root Position – 2 Bars Each. In Jazz, a dash (–) is used to denote Minor and it usually implies the 7th, too. If triads are desired they should be indicated.**

4 || D - | Bb - | F - | A - | C - | E - | B - | Ab - | F# - | G - | Ab - | A - |

D - | Ab - | Eb - | Bb - | E - | Ab - | F - | Db - | E - | Ab - | D - | Ab - ||

Ex. #16**Dominant 7th, Root Position – Random Root Sequence – 2 Bars Each**

4 || C7 | A7 | G7 | B7 | D7 | Ab7 | E7 | B7 | D7 | A7 | F#7 | E7 | Db7 | Ab7 |

Eb7 | F7 | A7 | E7 | B7 | Eb7 | A7 | Eb7 | F#7 | E7 | G7 | E7 | C7 | Ab7 ||

Ex. #17**Major 7th, Minor 7th & Dominant 7th****Root Position – Random Root Sequence – 2 Bars Each**

4 || G - | B^Δ | C - | G - | A7 | D - | F7 | Ab7 | F# - | A - | E7 |

F - | A7 | F - | D7 | A^Δ | Ab^Δ | G - | E - | F7 | Bb - |

F#7 | A - | B7 | C^Δ | E^Δ | Eb7 | B^Δ | D^Δ | F# - | Eb7 | F^Δ ||

**Ex. #18**

Major 7th, Minor 7th & Dominant 7th. Varied voicings in R.H.,
L.H. plays root – 2 Bars Each

4		G -	E -	A -	Bb ^Δ	Eb7	Db7	C -	F# -	G7	B7	Bb7	
4		2	2	2	2	2	2	2	2	2	2	2	
		F# -	F7	E -	Ab7	B7	A7	D -	Ab -	D -	Bb -	Ab7	
		2	2	2	2	2	2	2	2	2	2	2	
		F# -	Eb7	F ^Δ	F# -	G ^Δ	Ab7	A -	Bb7	B ^Δ	C -	Db ^Δ	
		2	2	2	2	2	2	2	2	2	2	2	

Ex. #19

Major, Minor, Dom. 7th
Walking Bass
4 Bars Each

4		C -	F -	D -	Bb -	A7	E -	Eb ^Δ	Ab7	Db ^Δ	C ^Δ	
4		4	4	4	4	4	4	4	4	4	4	
		B -	Bb7	E -	Bb7	Eb -	F -	Bb -	E ^Δ	F ^Δ	G -	
		4	4	4	4	4	4	4	4	4	4	
		Db ^Δ	C -	E -	Eb -	G ^Δ	Bb ^Δ	Ab ^Δ	G ^Δ	C ^Δ	G -	
		4	4	4	4	4	4	4	4	4	4	
		Eb -	Db -	C7	F7	B7	Gb7	A -	Bb - / Eb	F# ^Δ	F ^Δ	
		4	4	4	4	4	4	4	4	4	4	
		Db -	F# -	B -	F -	A -	Eb ^Δ	A ^Δ	Bb -	B -	C ^Δ	
		4	4	4	4	4	4	4	4	4	4	

Ex. #20

Major 7th to Minor 7th or vice-versa
2 Bars Each

4		Eb ^Δ	Eb -	E -	E ^Δ	F -	F ^Δ	E -	E ^Δ	F -	F ^Δ	C ^Δ	C -		
4		2	2	2	2	2	2	2	2	2	2	2	2		
		Db ^Δ	Db -	Eb ^Δ	Eb -	D ^Δ	D -	A -	A ^Δ	C -	C ^Δ	F# -	F# ^Δ	G -	
		2	2	2	2	2	2	2	2	2	2	2	2	2	
		G ^Δ	E ^Δ	E -	D ^Δ	D -	B ^Δ	B -	A ^Δ	A -	Bb ^Δ	Bb -	Db ^Δ	Db -	
		2	2	2	2	2	2	2	2	2	2	2	2	2	

**Ex. #21**

Half-diminished Chords
Random Root Sequence
2 Bars Each

4 || C $\emptyset$ | E $\emptyset$ | C $\emptyset$ | A $\emptyset$ | D $\emptyset$ | F $\emptyset$ | Bb $\emptyset$ | D $\emptyset$ | G $\emptyset$ | A $\emptyset$ |
4 || 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |

| Ab $\emptyset$ | F $\emptyset$ | B $\emptyset$ | Eb $\emptyset$ | G $\emptyset$ | C $\emptyset$ | A $\emptyset$ | F# $\emptyset$ | A $\emptyset$ | Db $\emptyset$ |
2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |

| D $\emptyset$ | F $\emptyset$ | C $\emptyset$ | E $\emptyset$ | Eb $\emptyset$ | C $\emptyset$ | A $\emptyset$ | G $\emptyset$ | E $\emptyset$ | Ab $\emptyset$ | G $\emptyset$ ||
2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |

Ex. #22

Diminished Chords
Random Root Sequence – 4 Bars Each

4 || D $^{\circ}7$ | F# $^{\circ}7$ | F $^{\circ}7$ | E $^{\circ}7$ | A $^{\circ}7$ | D $^{\circ}7$ | C $^{\circ}7$ | Eb $^{\circ}7$ | E $^{\circ}7$ |
4 || 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

| Ab $^{\circ}7$ | A $^{\circ}7$ | D $^{\circ}7$ | F# $^{\circ}7$ | B $^{\circ}7$ | C $^{\circ}7$ | E $^{\circ}7$ | G $^{\circ}7$ | C $^{\circ}7$ | E $^{\circ}7$ ||
4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

Ex. #23

V7 b9 resolving to tonic (I)
Random root sequence
Chord of resolution may be Major or Minor
8 Bar Phrases.

NOTE:

This exercise uses the diminished scale (HWHWHWHW) as a substitute scale for the dominant 7th chord/scale. This is a very popular sound! It may take awhile to get used to it.

4 ||: D7 b9 | G Δ :||: E7 b9 | A Δ :||: Bb7 b9 | Eb Δ :||: A7 b9 | D- :||: Eb7 b9 | Ab- :||
4 ||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||

||: G7 b9 | C Δ :||: Ab7 b9 | Db- :||: F7 b9 | Bb Δ :||: E7 b9 | A- :||: C7 b9 | F- :||: Bb7 b9 | Eb- :||
2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||

Ex. #24

Whole-Tone V7 $^+$ resolving to Tonic (either Major or Minor),
(Whole-tone scale degrees = 1 2 3 +4 +5 b7 1) Whole-tone scales contain 6 tones...

4 ||: C7 $^+5$ | F Δ :||: Bb7 $^+5$ | Eb- :||: A7 $^+5$ | D Δ :||: Db7 $^+5$ | Gb Δ :||: Bb7 $^+5$ | Eb Δ :||
4 ||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||

||: D7 $^+5$ | G- :||: E7 $^+5$ | A- :||: F7 $^+5$ | Bb- :||: G7 $^+5$ | C Δ :||: Db7 $^+5$ | Gb- :||
2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||

Ex. #25

|| II | V7 | I | I || (Two, five 7, one). 8 Bar Phrases.



4 ||: A - | D7 | G^Δ | G^Δ :||: Ab - | Db7 | Gb^Δ | Gb^Δ :||: E - | A7 | D^Δ | D^Δ :||
	: C -	F7	Bb^Δ	Bb^Δ :		: A -	D7	G^Δ	G^Δ :		: F -	Bb7	Eb^Δ	Eb^Δ :	
	: B -	E7	A^Δ	A^Δ :		: Bb -	Eb7	Ab^Δ	Ab^Δ :		: G -	C7	F^Δ	F^Δ :	
	: D -	G7	C^Δ	C^Δ :		: C# -	F#7	B^Δ	B^Δ :		: Ab -	Db7	Gb^Δ	Gb^Δ :	
	: A -	D7	G^Δ	G^Δ :		: C -	F7	Bb^Δ	Bb^Δ :		: Eb -	Ab7	Db^Δ	Db^Δ :	
	: B -	E7	A^Δ	A^Δ :		: G -	C7	F^Δ	F^Δ :		: E -	A7	D^Δ	D^Δ :	
	E -	A7	D -	G7	E -	A7	D^Δ								

Ex. #26

Wrap-Up Track

Random Qualities

Random Root Sequences

2 Bars Each

4 || G7b9 | C - | G7b9 | C - | A7b9 | Eb^Δ | F#7b9 | F#^Δ | E - | Bb7+5 | A - | B7+5 |
 4 || 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
F - / Bb	Ab7b9	Db^Δ	G -	F -	EØ	GØ	Bb^Δ	A^Δ	A -	AØ	
2	2	2	2	2	2	2	2	2	2	2	2
EØ	F -	Eb^Δ	D -	BØ	E7b9	A^Δ	Bb^Δ	Eb^Δ	A -	Bb -	
2	2	2	2	2	2	2	2	2	2	2	
F7b9	Bb -	Ab7b9	DØ	G7+5	C^Δ	Bb7b9	A7b9	D7	D - / G		
2	2	2	2	2	2	2	2	2	2		
E -	Ab^Δ	G^Δ	E^Δ	Db7	G7	C^Δ	B7+9	E -	Ab^Δ	D -	
2	2	2	2	2	2	2	2	2	2	2	

***EXERCISES #2 THRU #7**

Ex. #2	Ex. #3	Ex. #4	Ex. #5	Ex. #6	Ex. #7	
2nd's	3rd's	P4, +4 & P5	6th's	7th's & 8va	Chord/Scale Qualities	
1. M	-	P5	-	-	D Δ	1.
2. -	M	P4	M	M	D7	2.
3. M	-	P5	M	8	D -	3.
4. M	M	+4	-	8	D $\emptyset$	4.
5. M	-	P4	-	M	Bb7	5.
6. -	-	P4	M	M	E -	6.
7. -	M	+4	-	M	A $\emptyset$	7.
8. M	M	P5	-	-	Bb -	8.
9. M	M	+4	-	-	E -	9.
10. M	-	P5	-	M	B $\emptyset$	10.
11. -	-	+4	-	M	D Δ	11.
12. -	-	+4	-	8	G $\emptyset$	12.
13. -	-	P5	M	8	B Δ	13.
14. M	M	+4	M	M	F#7	14.
15. M	M	P5	M	-	C $\emptyset$	15.
16. M	-	+4	-	8	D $\emptyset$	16.
17. M	M	P4	M	M	A7	17.
18. -	-	P4	-	-	F $\emptyset$	18.
19. M	M	P4	-	8	B Δ	19.
20. -	-	+4	-	-	B $\emptyset$	20.
21. M	M	P4	-	-	Ab Δ	21.
22. -	M	P5	-	-	D $\emptyset$	22.
23. -	M	+4	-	-	Db Δ	23.
24. M	-	P5	-	-	D7	24.
25. -	-	+4	M	M	G - (9)	25.
26. M	M	P4	M	M	Ab Δ (9)	26.
27. M	-	P5	-	8	B $\emptyset$ (9)	27.
28. -	M	+4	M	M	F# - 7 ⁽⁹⁾ ₁₁	28.
29. -	-	+4	-	8	Ab $\emptyset$ (9)	29.
30. M	M	P5	M	8	C - 7 ⁽⁹⁾ ₁₁	30.
31. M	-	+4	M	M	A Δ (9)	31.
32. M	-	+4	-	M	B - 7 ⁽⁹⁾	32.
33. -	-	+4	M	8		33.
34. -	M	P4	-	8		34.
35. M	M	P5	M	M		35.
36. -	-	+4	M	M		36.
37. M	-	P4	M	M		37.
38. M	-	P4	M	M		38.
39. -	-	P5	-	-		39.
40. M	M	P4	M	-		40.
41. M	-	P5	-	8		41.
42. -	M		-	-		42.
43. -	M		-	-		43.
44. M	-			8		44.
45. -	-			-		45.
46. -	-			M		46.
47. -	M			8		47.
48. -	-					48.

*Legend: M = Major 8 = Octave $\emptyset$ = Half-dim. + = Raise 1/2 Step b = Lower 1/2 Step
 - = Minor Δ = Major 7th 7 = Dom. 7th P = Perfect R.H. = Right Hand L.H. = Left Hand

Ex. #8

The answers for this exercise are **not** given. Use the INTERVAL CHART on the last page as an aid. Each melodic phrase is played **twice**. Use your **review button** to help identify each phrase.

Ex. #9

Major Triads – Root Position – 1 Bar Each

4 || Eb | C# | G | C | Ab | C# | G | E | C | Bb | C# |
 4 || F# | C# | D | B | E | Ab | C | Bb | D | G | E |
 | A | A | Eb | B | Ab | F# | B | Eb | F# | Bb ||

Ex. #10

Minor Triads – Root Position – 1 Bar Each

4 || D#- | C#- | G- | Ab- | D- | Bb- | C- | E- | B- |
 4 || F- | Ab- | C#- | E- | Bb- | B- | G- | F#- | B- |
 | D- | G- | E- | D- | Bb- | C#- | F- | A- ||

Ex. #11

Major and Minor Triads – Mixed – 3 Bars Each

4 || G- | E- | G- | Eb- | B- | D- | Bb | G | F#- | Eb | G- | E | B- | D- | F- | Ab- |
 4 || 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
 | Eb | G- | C#- | C | Eb | F#- | B- | C# | C- | F# | G- | Eb | B- | Ab | C#- ||
 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |

Ex. #12

Major and Minor Triads – Mixed – 1 Bar Each

4 || D- | Eb | F# | F | B- | G- | F# | Eb | C# | A | F#- | Eb- | F | Ab | F# | G- | E- | C | F#- |
 4 || Eb- | Ab- | B- | C#- | B- | D- | G | B | F# | Eb | Eb- | F#- | F# | G- | C- | F | Bb | Eb |
 | Ab- | C#- | E- | G- | E- | C | Eb | C | F# | G- | A- | G- | C | F | B | Eb | Ab | B | D- ||

Bb**Ex. #13****Major and Minor 7th and 9th – Modern Voicings – 4 Bars Each**

4 || A- | F#- | Eb^Δ | G^Δ | F#- | F^Δ | B^Δ | C^Δ | B- | G- | F#- | Eb^Δ | G- | Ab^Δ |

| A- | F- | E^Δ | Eb- | D- | Ab- | F#- | G^Δ | D^Δ | C#- | C- | B^Δ | Bb- | Ab- |

| F#^Δ | Eb^Δ | D- | F- | E- | A- | Bb- | Eb- | G- | F^Δ | Ab^Δ | G^Δ ||

Ex. #14**Major 7th – Random Major 7th Chords – Root Position – 2 Bars Each**

4 || Bb^Δ | Eb^Δ | A^Δ | D^Δ | Ab^Δ | A^Δ | C#^Δ | Bb^Δ | F^Δ | E^Δ | D^Δ | F#^Δ | Ab^Δ | Eb^Δ |

| B^Δ | Ab^Δ | D^Δ | G^Δ | B^Δ | E^Δ | A^Δ | Bb^Δ | F#^Δ | D^Δ | E^Δ | C#^Δ | Ab^Δ ||

Ex. #15**Random Minor 7th Chords – Root Position – 2 Bars Each. In Jazz, a dash (-) is used to denote Minor and it usually implies the 7th, too. If triads are desired they should be indicated.**

4 || E- | C- | G- | B- | D- | F#- | C#- | Bb- | Ab- | A- | Bb- | B- |

| E- | Bb- | F- | C- | F#- | Bb- | G- | Eb- | F#- | Bb- | E- | Bb- ||

Ex. #16**Dominant 7th, Root Position – Random Root Sequence – 2 Bars Each**

4 || D7 | B7 | A7 | C#7 | E7 | Bb7 | F#7 | C#7 | E7 | B7 | Ab7 | F#7 | Eb7 | Bb7 |

| F7 | G7 | B7 | F#7 | C#7 | F7 | B7 | F7 | Ab7 | F#7 | A7 | F#7 | D7 | Bb7 ||

Ex. #17**Major 7th, Minor 7th & Dominant 7th
Root Position – Random Root Sequence – 2 Bars Each**

4 || A- | C#^Δ | D- | A- | B7 | E- | G7 | Bb7 | Ab- | B- | F#7 |

| G- | B7 | G- | E7 | B^Δ | Bb^Δ | A- | F#- | G7 | C- |

| Ab7 | B- | C#7 | D^Δ | F#^Δ | F7 | C#^Δ | E^Δ | Ab- | F7 | G^Δ ||

Ex. #18

Major 7th, Minor 7th & Dominant 7th. Varied voicings in R.H.,
L.H. plays root - 2 Bars Each

Bb

4	A -	F# -	B -	C ^Δ	F7	Eb7	D -	Ab -	A7	C#7	C7	
4	2	2	2	2	2	2	2	2	2	2	2	
	Ab -	G7	F# -	Bb7	C#7	B7	E -	Bb -	E -	C -	Bb7	
	2	2	2	2	2	2	2	2	2	2	2	
	Ab -	F7	G ^Δ	Ab -	A ^Δ	Bb7	B -	C7	C# ^Δ	D -	Eb ^Δ	
	2	2	2	2	2	2	2	2	2	2	2	

Ex. #19

Major, Minor, Dom. 7th
Walking Bass
4 Bars Each

4	D -	G -	E -	C -	B7	F# -	F ^Δ	Bb7	Eb ^Δ	D ^Δ	
4	4	4	4	4	4	4	4	4	4	4	
	C# -	C7	F# -	C7	F -	G -	C -	F# ^Δ	G ^Δ	A -	
	4	4	4	4	4	4	4	4	4	4	
	Eb ^Δ	D -	F# -	F -	A ^Δ	C ^Δ	Bb ^Δ	A ^Δ	D ^Δ	A -	
	4	4	4	4	4	4	4	4	4	4	
	F -	Eb -	D7	G7	C#7	Ab7	B -	C - / F	Ab ^Δ	G ^Δ	
	4	4	4	4	4	4	4	4	4	4	
	Eb -	Ab -	C# -	G -	B -	F ^Δ	B ^Δ	C -	C# -	D ^Δ	
	4	4	4	4	4	4	4	4	4	4	

Ex. #20

Major 7th to Minor 7th or vice-versa
2 Bars Each

4	F ^Δ	F -	F# -	F# ^Δ	G -	G ^Δ	F# -	F# ^Δ	G -	G ^Δ	D ^Δ	D -		
4	2	2	2	2	2	2	2	2	2	2	2	2		
	Eb ^Δ	Eb -	F ^Δ	F -	E ^Δ	E -	B -	B ^Δ	D -	D ^Δ	Ab -	Ab ^Δ	A -	
	2	2	2	2	2	2	2	2	2	2	2	2	2	
	A ^Δ	F# ^Δ	F# -	E ^Δ	E -	C# ^Δ	C# -	B ^Δ	B -	C ^Δ	C -	Eb ^Δ	Eb -	
	2	2	2	2	2	2	2	2	2	2	2	2	2	

**Ex. #21**

Half-diminished Chords
Random Root Sequence
2 Bars Each

4 || D $\emptyset$ | F $\sharp\emptyset$ | D $\emptyset$ | B $\emptyset$ | E $\emptyset$ | G $\emptyset$ | C $\emptyset$ | E $\emptyset$ | A $\emptyset$ | B $\emptyset$ |
4 || 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |

| Bb $\emptyset$ | G $\emptyset$ | C $\sharp\emptyset$ | F $\emptyset$ | A $\emptyset$ | D $\emptyset$ | B $\emptyset$ | Ab $\emptyset$ | B $\emptyset$ | Eb $\emptyset$ |
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |

| E $\emptyset$ | G $\emptyset$ | D $\emptyset$ | F $\sharp\emptyset$ | F $\emptyset$ | D $\emptyset$ | B $\emptyset$ | A $\emptyset$ | F $\sharp\emptyset$ | Bb $\emptyset$ | A $\emptyset$ ||
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |

Ex. #22

Diminished Chords
Random Root Sequence – 4 Bars Each

4 || E $^{\circ}7$ | Ab $^{\circ}7$ | G $^{\circ}7$ | F $\sharp^{\circ}7$ | B $^{\circ}7$ | E $^{\circ}7$ | D $^{\circ}7$ | F $^{\circ}7$ | F $\sharp^{\circ}7$ |
4 || 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

| Bb $^{\circ}7$ | B $^{\circ}7$ | E $^{\circ}7$ | Ab $^{\circ}7$ | C $\sharp^{\circ}7$ | D $^{\circ}7$ | F $\sharp^{\circ}7$ | A $^{\circ}7$ | D $^{\circ}7$ | F $\sharp^{\circ}7$ ||
| 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 |

Ex. #23

V7 $^{\flat}9$ resolving to tonic (I)

Random root sequence

Chord of resolution may be Major or Minor

8 Bar Phrases.

NOTE:

This exercise uses the diminished scale (HWHWHWHW) as a substitute scale for the dominant 7th chord/scale. This is a very popular sound! It may take awhile to get used to it.

4 ||: E7 $^{\flat}9$ | A Δ :||: F $\sharp7^{\flat}9$ | B Δ :||: C7 $^{\flat}9$ | F Δ :||: B7 $^{\flat}9$ | E- :||: F7 $^{\flat}9$ | Bb- :||
4 ||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||

||: A7 $^{\flat}9$ | D Δ :||: Bb7 $^{\flat}9$ | Eb- :||: G7 $^{\flat}9$ | C Δ :||: F $\sharp7^{\flat}9$ | B- :||: D7 $^{\flat}9$ | G- :||: C7 $^{\flat}9$ | F- :||
||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||

Ex. #24

Whole-Tone V7 $^{+}$ resolving to Tonic (either Major or Minor),

(Whole-tone scale degrees = 1 2 3 +4 +5 b7 1) Whole-tone scales contain 6 tones...

4 ||: D7 $^{+5}$ | G Δ :||: C7 $^{+5}$ | F- :||: B7 $^{+5}$ | E Δ :||: Eb7 $^{+5}$ | Ab Δ :||: C7 $^{+5}$ | F Δ :||
4 ||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||

||: E7 $^{+5}$ | A- :||: F $\sharp7^{+5}$ | B- :||: G7 $^{+5}$ | C- :||: A7 $^{+5}$ | D Δ :||: Eb7 $^{+5}$ | Ab- :||
||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||: 2 | 2 :||

Ex. #25

|| II | V7 | I | I || (Two, five 7, one). 8 Bar Phrases.

4 ||: B - | E7 | A^Δ | A^Δ :||: Bb - | Eb7 | Ab^Δ | Ab^Δ :||: F# - | B7 | E^Δ | E^Δ :||

||: D - | G7 | C^Δ | C^Δ :||: B - | E7 | A^Δ | A^Δ :||: G - | C7 | F^Δ | F^Δ :||

||: C# - | F#7 | B^Δ | B^Δ :||: C - | F7 | Bb^Δ | Bb^Δ :||: A - | D7 | G^Δ | G^Δ :||

||: E - | A7 | D^Δ | D^Δ :||: Eb - | Ab7 | C#^Δ | C#^Δ :||: Bb - | Eb7 | Ab^Δ | Ab^Δ :||

||: B - | E7 | A^Δ | A^Δ :||: D - | G7 | C^Δ | C^Δ :||: F - | Bb7 | Eb^Δ | Eb^Δ :||

||: C# - | F#7 | B^Δ | B^Δ :||: A - | D7 | G^Δ | G^Δ :||: F# - | B7 | E^Δ | E^Δ :||

|| F# - | B7 | E - | A7 | F# - | B7 | E^Δ ||

Ex. #26

Wrap-Up Track

Random Qualities

Random Root Sequences

2 Bars Each

4 || A7b⁹ | D - | A7b⁹ | D - | B7b⁹ | F^Δ | Ab7b⁹ | Ab^Δ | F# - | C7+⁵ | B - | C#7+⁵ |

4 || 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 ||

| G - / C | Bb7b⁹ | Eb^Δ | A - | G - | F#Ø | AØ | C^Δ | B^Δ | B - | BØ |

| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 ||

| F#Ø | G - | F^Δ | E - | C#Ø | F#7b⁹ | B^Δ | C^Δ | F^Δ | B - | C - |

| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 ||

| G7b⁹ | C - | Bb7b⁹ | EØ | A7+⁵ | D^Δ | C7b⁹ | B7b⁹ | E7 | E - / A |

| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 ||

| F# - | Bb^Δ | A^Δ | F#^Δ | Eb7 | A7 | D^Δ | C#7+⁹ | F# - | Bb^Δ | E - ||

| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 ||

***EXERCISES #2 THRU #7**

E_b

Ex. #2 2nd's	Ex. #3 3rd's	Ex. #4 P4, +4 & P5	Ex. #5 6th's	Ex. #6 7th's & 8va	Ex. #7 Chord/Scale Qualities	
1. M	-	P5	-	-	A ^Δ	1.
2. -	M	P4	M	M	A7	2.
3. M	-	P5	M	8	A -	3.
4. M	M	+4	-	8	AØ	4.
5. M	-	P4	-	M	F7	5.
6. -	-	P4	M	M	B -	6.
7. -	M	+4	-	M	EØ	7.
8. M	M	P5	-	-	F -	8.
9. M	M	+4	-	-	B -	9.
10. M	-	P5	-	M	F#Ø	10.
11. -	-	+4	-	M	A ^Δ	11.
12. -	-	+4	-	8	DØ	12.
13. -	-	P5	M	8	F# ^Δ	13.
14. M	M	+4	M	M	Db7	14.
15. M	M	P5	M	-	GØ	15.
16. M	-	+4	-	8	AØ	16.
17. M	M	P4	M	M	E7	17.
18. -	-	P4	-	-	CØ	18.
19. M	M	P4	-	8	F# ^Δ	19.
20. -	-	+4	-	-	F#Ø	20.
21. M	M	P4	-	-	E _b ^Δ	21.
22. -	M	P5	-	-	AØ	22.
23. -	M	+4	-	-	A _b ^Δ	23.
24. M	-	P5	-	-	A7	24.
25. -	-	+4	M	M	D - (9)	25.
26. M	M	P4	M	M	E _b ^Δ (9)	26.
27. M	-	P5	-	8	F#Ø ⁽⁹⁾	27.
28. -	M	+4	M	M	C# - 7 ⁽⁹⁾ ₁₁	28.
29. -	-	+4	-	8	E _b Ø ⁽⁹⁾	29.
30. M	M	P5	M	8	G - 7 ⁽⁹⁾ ₁₁	30.
31. M	-	+4	M	M	E ^Δ (9)	31.
32. M	-	+4	-	M	F# - 7 ⁽⁹⁾	32.
33. -	-	+4	M	8		33.
34. -	M	P4	-	8		34.
35. M	M	P5	M	M		35.
36. -	-	+4	M	M		36.
37. M	-	P4	M	M		37.
38. M	-	P4	M	M		38.
39. -	-	P5	-	-		39.
40. M	M	P4	M	-		40.
41. M	-	P5	-	8		41.
42. -	M		-	-		42.
43. -	M		-	-		43.
44. M	-			8		44.
45. -	-			-		45.
46. -	-			M		46.
47. -	M			8		47.
48. -	-					48.

*Legend: M = Major 8 = Octave Ø = Half-dim. + = Raise 1/2 Step b = Lower 1/2 Step
 - = Minor Δ = Major 7th 7 = Dom. 7th P = Perfect R.H. = Right Hand L.H. = Left Hand

Ex. #8

The answers for this exercise are **not** given. Use the INTERVAL CHART on the last page as an aid. Each melodic phrase is played **twice**. Use your **review button** to help identify each phrase.

Ex. #9

Major Triads – Root Position – 1 Bar Each

4 || Bb | Ab | D | G | Eb | Ab | D | B | G | F | Ab |
 4 || C# | Ab | A | F# | B | Eb | G | F | A | D | B |
 | E | E | Bb | F# | Eb | C# | F# | Bb | C# | F ||

Ex. #10

Minor Triads – Root Position – 1 Bar Each

4 || Bb - | Ab - | D - | Eb - | A - | F - | G - | B - | F# - |
 4 || C - | Eb - | Ab - | B - | F - | F# - | D - | C# - | F# - |
 | A - | D - | B - | A - | F - | Ab - | C - | E - ||

Ex. #11

Major and Minor Triads – Mixed – 3 Bars Each

4 || D - | B - | D - | Bb - | F# - | A - | F | D | C# - | Bb | D - | B | F# - | A - | C - | Eb - |
 4 || 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
 | Bb | D - | Ab - | G | Bb | C# - | F# - | Ab | G - | C# | D - | Bb | F# - | Eb | Ab - ||
 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 ||

Ex. #12

Major and Minor Triads – Mixed – 1 Bar Each

4 || A - | Bb | C# | C | F# - | D - | C# | Bb | Ab | E | C# - | Bb - | C | Eb | C# | D - | B - | G | C# - |
 4 || Bb - | Eb - | F# - | Ab - | F# - | A - | D | F# | C# | Bb | Bb - | C# - | C# | D - | G - | C | F | Bb |
 | Eb - | Ab - | B - | D - | B - | G | Bb | G | C# | D - | E - | D - | G | C | F# | Bb | Eb | F# | A - ||

**Ex. #13****Major and Minor 7th and 9th – Modern Voicings – 4 Bars Each**

4 || E - | C# - | Bb^Δ | D^Δ | C# - | C^Δ | F#^Δ | G^Δ | F# - | D - | C# - | Bb^Δ | D - | Eb^Δ |

4 | E - | C - | B^Δ | Bb - | A - | Eb - | C# - | D^Δ | A^Δ | Ab - | G - | F#^Δ | F - | Eb - |

| C#^Δ | Bb^Δ | A - | C - | B - | E - | F - | Bb - | D - | C^Δ | Eb^Δ | D^Δ ||

Ex. #14**Major 7th – Random Major 7th Chords – Root Position – 2 Bars Each**

4 || F^Δ | Bb^Δ | E^Δ | A^Δ | Eb^Δ | E^Δ | Ab^Δ | F^Δ | C^Δ | B^Δ | A^Δ | C#^Δ | Eb^Δ | Bb^Δ |

4 | F#^Δ | Eb^Δ | A^Δ | D^Δ | F#^Δ | B^Δ | E^Δ | F^Δ | C#^Δ | A^Δ | B^Δ | Ab^Δ | Eb^Δ ||

Ex. #15**Random Minor 7th Chords – Root Position – 2 Bars Each. In Jazz, a dash (–) is used to denote Minor and it usually implies the 7th, too. If triads are desired they should be indicated.**

4 || B - | G - | D - | F# - | A - | C# - | Ab - | F - | Eb - | E - | F - | F# - |

4 | B - | F - | C - | G - | C# - | F - | D - | Bb - | C# - | F - | B - | F - ||

Ex. #16**Dominant 7th, Root Position – Random Root Sequence – 2 Bars Each**

4 || A7 | F#7 | E7 | Ab7 | B7 | F7 | C#7 | Ab7 | B7 | F#7 | Eb7 | C#7 | Bb7 | F7 |

4 | C7 | D7 | F#7 | C#7 | Ab7 | C7 | F#7 | C7 | Eb7 | C#7 | E7 | C#7 | A7 | F7 ||

Ex. #17**Major 7th, Minor 7th & Dominant 7th****Root Position – Random Root Sequence – 2 Bars Each**

4 || E - | Ab^Δ | A - | E - | F#7 | B - | D7 | F7 | Eb - | F# - | C#7 |

4 | D - | F#7 | D - | B7 | F#^Δ | F^Δ | E - | C# - | D7 | G - |

| Eb7 | F# - | Ab7 | A^Δ | C#^Δ | C7 | Ab^Δ | B^Δ | Eb - | C7 | D^Δ ||

Ex. #18

Major 7th, Minor 7th & Dominant 7th. Varied voicings in R.H.,
L.H. plays root – 2 Bars Each

4		E -		C# -		F# -		G ^Δ		C7		Bb7		A -		Eb -		E7		Ab7		G7	
4		2		2		2		2		2		2		2		2		2		2		2	
		Eb -		D7		C# -		F7		Ab7		F#7		B -		F -		B -		G -		F7	
		2		2		2		2		2		2		2		2		2		2		2	
		Eb -		C7		D ^Δ		Eb -		E ^Δ		F7		F# -		G7		Ab ^Δ		A -		Bb ^Δ	
		2		2		2		2		2		2		2		2		2		2		2	

Ex. #19

Major, Minor, Dom. 7th
Walking Bass
4 Bars Each

4		A -		D -		B -		G -		F#7		C# -		C ^Δ		F7		Bb ^Δ		A ^Δ	
4		4		4		4		4		4		4		4		4		4		4	
		Ab -		G7		C# -		G7		C -		D -		G -		C# ^Δ		D ^Δ		E -	
		4		4		4		4		4		4		4		4		4		4	
		Bb ^Δ		A -		C# -		C -		E ^Δ		G ^Δ		F ^Δ		E ^Δ		A ^Δ		E -	
		4		4		4		4		4		4		4		4		4		4	
		C -		Bb -		A7		D7		Ab7		Eb7		F# -		G - /C		Eb ^Δ		D ^Δ	
		4		4		4		4		4		4		4		4		4		4	
		Bb -		Eb -		Ab -		D -		F# -		C ^Δ		F# ^Δ		G -		Ab -		A ^Δ	
		4		4		4		4		4		4		4		4		4		4	

Ex. #20

Major 7th to Minor 7th or vice-versa
2 Bars Each

4		C ^Δ		C -		C# -		C# ^Δ		D -		D ^Δ		C# -		C# ^Δ		D -		D ^Δ		A ^Δ		A -	
4		2		2		2		2		2		2		2		2		2		2		2		2	
		Bb ^Δ		Bb -		C ^Δ		C -		B ^Δ		B -		F# -		F# ^Δ		A -		A ^Δ		Eb -		Eb ^Δ	
		2		2		2		2		2		2		2		2		2		2		2		2	
		E ^Δ		C# ^Δ		C# -		B ^Δ		B -		Ab ^Δ		Ab -		F# ^Δ		F# -		G ^Δ		G -		Bb ^Δ	
		2		2		2		2		2		2		2		2		2		2		2		2	

E^b Ex. #21

Half-diminished Chords
Random Root Sequence
2 Bars Each

4	A ^o ₂		C# ^o ₂		A ^o ₂		F# ^o ₂		B ^o ₂		D ^o ₂		G ^o ₂		B ^o ₂		E ^o ₂		F# ^o ₂		
	F ^o ₂		D ^o ₂		Ab ^o ₂		C ^o ₂		E ^o ₂		A ^o ₂		F# ^o ₂		Eb ^o ₂		F# ^o ₂		Bb ^o ₂		
	B ^o ₂		D ^o ₂		A ^o ₂		C# ^o ₂		C ^o ₂		A ^o ₂		F# ^o ₂		E ^o ₂		C# ^o ₂		F ^o ₂		E ^o ₂

Ex. #22

Diminished Chords
Random Root Sequence – 4 Bars Each

4	B ^{o7} ₄		Eb ^{o7} ₄		D ^{o7} ₄		C# ^{o7} ₄		F# ^{o7} ₄		B ^{o7} ₄		A ^{o7} ₄		C ^{o7} ₄		C# ^{o7} ₄		
	F ^{o7} ₄		F# ^{o7} ₄		B ^{o7} ₄		Eb ^{o7} ₄		Ab ^{o7} ₄		A ^{o7} ₄		C# ^{o7} ₄		E ^{o7} ₄		A ^{o7} ₄		C# ^{o7} ₄

Ex. #23

V7^{b9} resolving to tonic (I)

Random root sequence

Chord of resolution may be Major or Minor
8 Bar Phrases.

NOTE:

This exercise uses the diminished scale (HWHWHWHW) as a substitute scale for the dominant 7th chord/scale. This is a very popular sound! It may take awhile to get used to it.

4	B7 ^{b9} ₂		E ^Δ ₂ :	C#7 ^{b9} ₂		F# ^Δ ₂ :	G7 ^{b9} ₂		C ^Δ ₂ :	F#7 ^{b9} ₂		B ⁻ ₂ :	C7 ^{b9} ₂		F ⁻ ₂ :			
	E7 ^{b9} ₂		A ^Δ ₂ :	F7 ^{b9} ₂		Bb ⁻ ₂ :	D7 ^{b9} ₂		G ^Δ ₂ :	C#7 ^{b9} ₂		F# ⁻ ₂ :	A7 ^{b9} ₂		D ⁻ ₂ :	G7 ^{b9} ₂		C ⁻ ₂ :

Ex. #24

Whole-Tone V7⁺ resolving to Tonic (either Major or Minor),

(Whole-tone scale degrees = 1 2 3 +4 +5 b7 1) Whole-tone scales contain 6 tones...

4	A7 ⁺⁵ ₂		D ^Δ ₂ :	G7 ⁺⁵ ₂		C ⁻ ₂ :	F#7 ⁺⁵ ₂		B ^Δ ₂ :	Bb7 ⁺⁵ ₂		Eb ^Δ ₂ :	G7 ⁺⁵ ₂		C ^Δ ₂ :
	B7 ⁺⁵ ₂		E ⁻ ₂ :	C#7 ⁺⁵ ₂		F# ⁻ ₂ :	D7 ⁺⁵ ₂		G ⁻ ₂ :	E7 ⁺⁵ ₂		A ^Δ ₂ :	Bb7 ⁺⁵ ₂		Eb ⁻ ₂ :

Ex. #25

|| II | V7 | I | I || (Two, five 7, one). 8 Bar Phrases.

4 ||: F#- | B7 | E^Δ | E^Δ :||: F- | Bb7 | Eb^Δ | Eb^Δ :||: C#- | F#7 | B^Δ | B^Δ :||
	: A-	D7	G^Δ	G^Δ :		: F#-	B7	E^Δ	E^Δ :		: D-	G7	C^Δ	C^Δ :	
	: Ab-	C#7	F#^Δ	F#^Δ :		: G-	C7	F^Δ	F^Δ :		: E-	A7	D^Δ	D^Δ :	
	: B-	E7	A^Δ	A^Δ :		: Bb-	Eb7	Ab^Δ	Ab^Δ :		: F-	Bb7	Eb^Δ	Eb^Δ :	
	: F#-	B7	E^Δ	E^Δ :		: A-	D7	G^Δ	G^Δ :		: C-	F7	Bb^Δ	Bb^Δ :	
	: Ab-	C#7	F#^Δ	F#^Δ :		: E-	A7	D^Δ	D^Δ :		: C#-	F#7	B^Δ	B^Δ :	
	C#-	F#7	B-	E7	C#-	F#7	B^Δ								

Ex. #26

Wrap-Up Track

Random Qualities

Random Root Sequences

2 Bars Each

4 || E7b⁹ | A- | E7b⁹ | A- | F#7b⁹ | C^Δ | Eb7b⁹ | Eb^Δ | C#- | G7+⁵ | F#- | Ab7+⁵ |
 4 || 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
D-/G	F7b⁹	Bb^Δ	E-	D-	C#Ø	EØ	G^Δ	F#^Δ	F#-	F#Ø	
2	2	2	2	2	2	2	2	2	2	2	
C#Ø	D-	C^Δ	B-	AbØ	C#7b⁹	F#^Δ	G^Δ	C^Δ	F#-	G-	
2	2	2	2	2	2	2	2	2	2	2	
D7b⁹	G-	F7b⁹	BØ	E7+⁵	A^Δ	G7b⁹	F#7b⁹	B7	B-/E		
2	2	2	2	2	2	2	2	2	2		
C#-	F^Δ	E^Δ	C#^Δ	Bb7	E7	A^Δ	Ab7+⁹	C#-	F^Δ	B-	
2	2	2	2	2	2	2	2	2	2	2	

EACH OF THESE SONGS
BEGINS WITH THE
INTERVAL LISTED TO
THE LEFT.

INTERVAL CHART

Ascending Intervals

Descending Intervals

-2	NICE WORK IF YOU CAN GET IT SAN FRANCISCO (LEFT MY HEART) I REMEMBER YOU I'M GETTING SENTIMENTAL OVER YOU	BYE BYE BLACKBIRD WHAT'S NEW	MAJOR SCALE (DESCENDING) O LITTLE TOWN OF BETHLEHEM JOY TO THE WORLD THE THEME (M.DAVIS)	SOPHISTICATED LADY STELLA BY STARLIGHT THE LADY IS A TRAMP SOLAR (M.DAVIS)
M2	MAJOR SCALE (ASCENDING) HAPPY BIRTHDAY RUDOLF, RED NOSE. . . SILENT NIGHT THERE WILL NEVER BE ANOTHER YOU TENNESSEE WALTZ	MY FUNNY VALENTINE BODY AND SOUL	MARY HAD A LITTLE LAMB DECK THE HALLS AWAY IN A MANGER YESTERDAY (BEATLES) ON THE SUNNY SIDE OF THE STREET FREDDIE FRELOADER	M.A.S.H. BLUE MOON SATIN DOLL TUNE UP MY GIRL THE FIRST NOEL
-3	WORK SONG MINOR CHORD CONFIRMATION A FOGGY DAY	GEORGIA ON MY MIND MOONTRANE THE IMPOSSIBLE DREAM SOMEWHERE MY LOVE	FROSTY THE SNOWMAN WHAT IS THIS THING CALLED LOVE 500 MILES HIGH (C.COREA) MISTY	HEY JUDE PETER GUNN
M3	MAJOR TRIAD OH WHEN THE SAINTS I CAN'T GET STARTED		SUMMERTIME GIANT STEPS COME RAIN OR COME SHINE BESSIE'S BLUES	
P4	HERE COMES THE BRIDE HARK THE HERALD ANGELS OH CHRISTMAS TREE DOXY 'ROUND MIDNIGHT MAIDEN VOYAGE WE WISH YOU A MERRY CHRISTMAS	ALL THE THINGS ORNITHOLOGY SONG FOR MY FATHER LOVE ME TENDER AULD LANG SYNE	OH COME, ALL YE FAITHFUL VALSE HOT (NOT INTRO!) YARDBIRD SUITE SOFTLY, AS IN A MORNING SUNRISE I DIDN'T KNOW WHAT TIME IT WAS	
#4 or b5	MARIA (WEST SIDE STORY)		BLUE SEVEN (SONNY ROLLINS)	
P5	TWINKLE TWINKLE LITTLE STAR THEME from 2001 WHISPER NOT (BENNY GOLSON)	BAGS GROOVE	FEELINGS 7 STEPS TO HEAVEN (M.DAVIS) HAVE YOU MET MISS JONES?	
#5 or b6	MORNING OF THE CARNIVAL		3rd tone of MISTY (1ST TO 3RD TONE) YOU'RE EVERYTHING (C.COREA) PLEASE DON'T TALK ABOUT ME WHEN I'M GONE	
M6	IT CAME UPON A MIDNIGHT CLEAR DAYS OF WINE AND ROSES TAKE THE "A" TRAIN	NBC INCH WORM SPEAK LOW	YOU'RE A WEAVER OF DREAMS	
b7	SOMEWHERE (WEST SIDE STORY) THEME from STAR TREK I'LL CLOSE MY EYES		WATERMELON MAN (H.HANCOCK) LITTLE RED'S FANTASY (WOODY SHAW) 3rd tone of HONEYSUCKLE ROSE (1ST AND 3RD NOTE)	
M7	CAST YOUR FATE TO THE WIND CEORA THEME from FANTASY ISLAND		I LOVE YOU	
8va (octave)	A CHRISTMAS SONG (CHESTNUTS. . .) LET IT SNOW SOMEWHERE OVER THE RAINBOW McDONALD'S COMMERCIAL	DEL SASSER BLUE BOSSA	I LOVE YOU (THE OTHER ONE!) WILLOW WEEP FOR ME	

I am listing intervals that correspond with standards or kiddie tunes of the past 40 years. If you are not familiar with these songs, they probably won't help you in identifying intervals. In that case, I suggest you write down song titles that you are familiar with, such as current commercials on TV or radio, pop songs, religious songs, or anything that begins with an interval you need to work on. It is usually harder to find songs that begin with descending intervals.

NEW!!

Practicing Jazz: A Creative Approach

by David Baker

A much-heralded jazz practice method from leading educator/performer David Baker. David condenses a wealth of experience and knowledge into practice-specific ideas and exercises for all musicians of all instruments. Subjects covered include practice goals, techniques and strategies, hearing, transcribing, playing with the play-a-longs and "actual" recordings, tune memorization, self-evaluation and much, much more.

Make your time in the practice room fun, challenging, and more productive than it's ever been before!

BAK \$9.95

How To Practice

JAZZ

JERRY COKER

An essential book for every jazz musician wishing to organize his/her practice time and priorities.

"This book is a comprehensive and welcome overview of techniques to enhance your jazz improvisation skills. It's one of the first guide-books I've seen to offer specific instruction in the sometimes-vague area of practicing jazz. Highly recommended."

Michael Brecker

PJ \$7.95 (paperback)

HOW TO LISTEN TO JAZZ

JERRY COKER

REVISED EDITION

New, revised edition of Jerry's best-selling "Listening To Jazz." Jerry explains what to look and listen for so that you can fully enjoy and appreciate America's original art form.

"I put quite a bit of study into the horn, that's true. In fact, the neighbors...said I was driving them crazy with the horn. I used to put in at least 11 to 15 hours a day...over a period of 3 or 4 years."

Charlie Parker

(interview with Paul Desmond - 1955)

LJ \$7.95 (paperback)